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THE STORY OF MUSIC.

A rapid sketch of the development of music is contributed by A. W. Moore to the *New York Ledger*. Music was ascribed to divine origin by early philosophers. It was, from the outset, a faithful attendant of religion. In Egypt, Greece, and Judaea, music voiced the religious feelings of the people. Modern music, however, is an absolutely new art. It properly dates back to Luther and the opening of the era of freedom of thought. The writer says:

"The services of Martin Luther to musical progress were equal to his services to the German language. He gathered about him an earnest group of musicians as his helpers in the Protestant movement, and the foundation of the Gorman school of music was laid. The tremendous power exercised over the people by the melodious music introduced into the Protestant worship was quickly perceived by the fathers of the Catholic Church, and at the Council of Trent, in 1562, it was decided that something must be done to infuse fresh vigor into their own church music. Help came through Palestrina, who was appointed chief composer of the Catholic Church at Rome, and who wholly regenerated the polyphonic system in vogue, investing it with æsthetic beauty and breathing into it the breath of life. He became the father of the later Catholic Church music.

"The oratorio and the opera are both outgrowths of those early sacred dramas known as *Mysteries*, *Moralities*, and *Miracle Plays*, and appeared in Italy in 1600. They were the immediate results of the zeal and the genius of a group of learned and aristocratic gentlemen and ladies who were in the habit of meeting at a distinguished home in Florence to discuss the restoration of the Greek drama and the lost music which was an essential part of it, but

who ended in originating something of far more value and significance to the world.

"About the same time, instrumental music, which hitherto had merely served as an accompaniment for the voice or the dance, began to display a tendency to develop into an independent art. The orchestral parts of the young opera began to assume suitable characteristic coloring, to indicate different dramatic situations. Dances, melodies, too, became idealized and connected together in a manner to prepare the way for the sonata form in music, which it saw the light in Italy, grew to increased proportions in France, and in Germany attained its full majesty.

"In 1685, there was born, in Eisenach, the man who has done more than any other one person to lift music into its legitimate place, Johann Sebastian Bach. He may be said to have constructed a great University of Music, from which all must graduate who would accomplish aught of value in the art. He furnished inspiration for all future workers in instrumental music; he developed the choral decorated by Luther to the German people, and his Passion oratorios are models for all time.

"The father of modern orchestration is Haydn. Poetic wariness was added by Mozart to the specific forms and tone-coloring that were features of his work, and the dramatic element was introduced by Beethoven. This last giant proved music to be the most perfect existing mirror of the spiritual and the emotional life of humanity. Richard Wagner has declared that beyond Beethoven absolute music could not go, and certainly in his Ninth Symphony. Beethoven himself began to indicate a new union of words and music. This union was realized in the creations of Wagner, who was proud to consider himself the legitimate descendant of Beethoven.

"When we consider the rich literature of music from Bach to the present time, we find ourselves

asking what more there can be. Wagner declared that genuine musical art could not exist until every form of slavery was wiped out and the universal freedom of the teachings of Jesus prevailed.

"What part has woman played in the story of music? Hers has been a magnificent role. She has not been so active in the work of creative composition as her brother, but she has ever been his inspirer, his sympathetic interpreter, his invaluable co-worker. It was a woman, Laura Guidicioni, who wrote the text for both embryo opera and oratorio. A woman, too, Vittoria Archilei, through her noble rendering of the prominent roles, contributed largely to their success. It would be difficult to estimate what Robert Schumann owed his wife, Clara, what Richard Wagner owed his wife, Cosima, and what Edvard Grieg owes his wife, Nina. Woman should thankfully accept what she has accomplished, and look hopefully to the future."

The Italian tenor Marconi once made a visit to Rubinstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "Very well, my son, what shall it be?" "A waltz, papa—a new waltz, all for myself, and now." "What an impatient little son it is!" exclaimed the great musician, "but of course you shall have your gift. Here it is—listen! And for you," turning to the distinguished tenor, "I will play my 'Nero'." It seems almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and played a charming waltz with his left hand, giving me at the same time with his right the splendid overture."

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THOMAS M. HYLAND, . . . Editor.

FEBRUARY, 1897.

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"THE FRENCH WAGNER."

Such is the title by which those Parisians who have been deeply impressed with the music of Alfred Bruneau have styled this youngest of the great living composers of France, says an exchange, and however one may be disposed to criticise his musical skill, he certainly deserves that sobriquet in view of his adoption of Wagner's principles. Bruneau lacks, no doubt, the orchestral skill and melodic beauty of Wagner; but he has developed the Wagnerian principle of the Guiding Motive far beyond the point to which Massenet and Saint-Saëns have gone.

Not alone for this reason, however, but because of Bruneau's French aspect as well, the forthcoming production of his new opera of "Messidor" at the Paris Grand Opera will be awaited with curious expectancy by music-lovers all over the world. "Messidor," like its predecessors, "Le Reve" (The Dream) and "L'Attaque du Moulin" (The Attack of the Mill), is based upon one of the romances of Emile Zola. As Wagner deliberately sought for the most Teutonic subjects, so Bruneau has turned, in his own words, to "subjects essentially French," and yet "modern in action as well as sentiment." From the Parisian point of view, he could not surely have selected a more representative modern influence than Zola, although it is to be noted that in these three cases he has taken the least disagreeable themes of that famous French realist.

The realism of Bruneau's musical treatment of these two previous romances has been peculiarly significant. With a striving for a more orchestral color, he has sought, nevertheless, to enhance the effects of Zola's situations and ideas. "Le Reve" expressed the gray quester's religious dreaming of the cathedral ideal, while "L'Attaque du Moulin" gave expression, in strong contrast, to the bloody terrors of the France-Prussian war. Whether the final musical judgment may be upon Bruneau, he is today a power in French music that deserves the closest study.

ABBEY, SCHOEFFEL & GRAU GRAND OPERA CO.

St. Louis will enjoy the special treat of a season of Grand Opera by the Metropolitan Grand Opera Co., which comes here March 23, direct from the New York Metropolitan Opera House.

Four evening performances and one matinee will be given, at Exposition Music Hall, and will include the same magnificent array of artists that made the performances so notable in the East. By arrangements with Damosch, who had Calve in Carmen, Abbey, Schoeffel & Grau will have Lehmann in Sigurd, with the de Reszke brothers. Season tickets will be \$15.00; single seats, \$3.50. The following is a list of the artists:

Soprani—Mrs. Melba, Mme. Fella Litvine, Mlle. Sophie Traubmann, Mlle. Bauermeister and Mme. Lehmann, Mme. Emma Eames, Miss Marie Engle, Mme. Marie Van Cantoren and Emma Calve. Mezzo-Soprani and Contraltos—Mme. Eugenia Martelli, Mlle. Maria Bellina and Mlle. Rosa Olitzka. Tenors—Mons. Jean de Reszke, Sig. Antonio Ceppi, Mr. Lloyd D'Albigny, Sig. Giuseppe Cremonini, Sig. Vanni, Mons. Jules Goguy and Mons. Thomas Salignac. Baritons—Mons. Jean Lassalle, Sig. Mario Amato, Mons. Joseph and Mr. David Bismpham, Sig. Giuseppe Campanari, Sig. Vascetti and Mons. Maurice de Vries. Bassi—Mons. Edouard de Reszke, Sig. Viviani and Sig. Arimondi, Mons. Pol. Shroyer, full and complete repertoire. Chorus—Miere Danseuse—Mlle. Marthe Irmler. Chef D'orchestre—Sig. Luigi Mancinelli, Sig. Enrico Vegliani, and An. Scudil. Assistant Conductor—Mr. Louis Star. Stage Manager—Mr. William Parry. Assistant Stage Manager—Mr. Frank Rigio. Maestri al Piano forte—Mr. Amhurst Webber and Sig. Baraldi. Maître de Ballet—Sig. Albertini. Chorus Master—Sig. Corsi. Librarian—Mr. Lionel Mapleson. Prompter—Sig. Lentati.

Every instrumental music will be furnished by the Chicago Orchestra.

CARRENO RECITAL.

The piano recital given by the world renowned pianiste, Teresa Carreno, at Entertainment Hall on the 1st inst. was one of the greatest treats ever enjoyed by lovers of music in St. Louis. Madame Carreno fulfilled her reputation as one of the greatest artists before the public. Her prodigious technique, endurance, and utterly artistic interpretations, drew undisturbed applause from the discriminating audience gathered to hear her. Madame Carreno was ably seconded by the magnificent Knabe Grand Piano which answered her every mood from the tender notes of Chopin's Serenade to the overwhelming demands of Liszt's La Campanella or Rhapsodie Hongroise, No. 6.

The Tuesday Matinee under whose auspices the concert was given, Messrs. Thiebies & Stierlin, deserve special credit for the excellent concert arrangements.

The Baireuth festival of 1867 will consist of three complete cycles of "Der Ring des Nibelungen," beginning July 21, Aug. 2 and 14, and eight performances of "Parsifal," on July 19, 27, 28, 30 and Aug. 8, 9, 11 and 19. The curtain rises at 4 p.m. and falls at 10 p.m., with an hour's intermission between each act. The price of an orchestra stall is, as usual, \$5.

In Italy, all operative strikers must take place before noon, as the government insists that the public should never be disappointed by such an incident as that which broke up the performance of "Andrea Chénier" recently. All operative strikers after the hour of noon are arrested, and confined in jail until noon the following day.

It is expected that Mme. Chaminade, the well-known French composer will "tour" the United States next season with Henri Marteau, the violinist.

CITY NOTES.

E. R. Kroeger inaugurated his fourth season of piano recitals Thursday evening, the 21st ult., at the Y. M. C. A. Hall, Grand and Franklin aves. His programme included selections from Beethoven, Bach, Handel, Mozart, von Weber, Niccde and Moszkowski, and was admirably rendered.

The St. Louis Quintet Club will give its second concert of the present season, Tuesday evening, the 16th inst., at Memorial Hall, 19th and Lucas Place. Mr. Louis Hammerstein will be the pianist upon this occasion, for which a splendid programme has been prepared. The principals include George Heerick, Val Schopp, Louis Meyer and Carl Froehlich.

The second concert of the series of Kunkel Popular Concerts at East St. Louis, took place there on the 16th ult., and drew out a splendid attendance. The Concerts are given under the auspices of the Ladies of the Baptist Church and afford a great treat to lovers of music. The next Concert takes place on the 30th inst.

Mr. Clarence Eddy, the eminent organist, gave two organ recitals at the Lindell Ave. Methodist Episcopal Church, Lindell Boulevard and Newstead Avenue, Monday and Tuesday nights, Feb. 1st and 2nd. The programmes were replete with magnificent numbers and rendered by Mr. Eddy in a manner that sustained his reputation as one of our foremost organists.

Paul Mori is doing successful work at Strassberg's Conservatory, where he has a large class of pupils.

Miss Katie Jochum, the pianist and teacher, is kept busy with a large and successful class of pupils. Miss Jochum's address is 1603 Lami street.

Miss Wilhelmine Trenchery, of Alton, has resumed her classes in piano and voice. While in Europe, Miss Trenchery availed herself of the opportunity of studying under Marchesi and other celebrated European teachers.

Paris has a peculiar idea in regard to concerts. They all take place on Sundays. The late M. Pasdeleup started in 1861 his Sunday Concerts Populaires at the Cirque Napoleon, and French concert managers, like sheep, hastened to imitate him. Even now no orchestral concerts take place on any weekday.

Emperor Francis Joseph, of Austria, has conferred upon Carl Goldmark, the Viennese composer whose "Cricket on the Hearth" was so successful in Germany, the knighthood of the order of Leopold—the highest decoration ever bestowed upon artists in Austria.

MARTIAL MUSIC.

A question which has been agitating the military critics of Europe is the extent to which music is to be used by the soldier on the march. All men are claimed, having any appreciation of music feel prompted to step in time to a march tune.

Music on the march, therefore, substitutes a new and pleasanter stimulus to exertion for the monotonous and somewhat dreary work of keeping place with the ranks. It is well known that weariness is, as a rule, more a matter of mind than of body, and that the muscles of the body do not tire half so soon as the nerve-centres when they are so taxed.

Music, by bringing a fresh nerve-centre into play, will often, it is held, banish all sense of weariness, and will even sometimes afford rest to the usual nerve-centres, so that when the music ceases the soldier feels fresher than before he began. Why men's limbs should tend to move to music, no one knows; but it is practically true that music is so relaxing, and is believed to have to do with the instinct all men display which urges them to associate with what is beautiful in nature and art.—N. Y. Journal.

Women composers are growing in number. The most recent one heard of has been both ambitious and very successful. She is a Belgian, by name Mme. Grandval, and has written the music to an opera entitled "Mazeppa," which had production at the Royal Theatre, Antwerp.

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Miss Emma C. Thursby, the eminent soprano, is spending the winter at the "Gramercy," Gramercy Park, New York. Her "At Homes" on Friday afternoons are very popular. Miss Thursby now very seldom sings in public, probably owing to the fact that her superlative talent, exhibited on the concert stage in this country and Europe in former years, has rendered her peculiarly independent.

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Octaves marked thus(*) can be played an octave higher.

Jacob Kunkel.

Deciso e Marziale.

♩ = 100.

The musical score is written for piano and bass. It begins with a tempo marking of 100 beats per minute (♩ = 100). The first system (measures 1-100) features a strong, martial character with frequent use of the piano pedal (Ped.) and dynamic markings such as *f* (forte) and *cres.* (crescendo). The second system (measures 101-120) includes a *p subito* (piano subito) marking and continues with complex rhythmic patterns. The third system (measures 121-140) shows a transition to a more intense section with *ff* (fortissimo) and *cres.* markings. The fourth system (measures 141-160) concludes with a *sempre ff* (sempre fortissimo) marking and a final *ff* dynamic. The score is marked with measures 1-100 and 120-11, indicating a total of 111 measures.

This page contains five systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music is characterized by dense, complex chords and rapid arpeggiated passages, often spanning multiple octaves. Pedaling instructions are frequent, with "Ped." written below the bass staff and asterisks (*) indicating specific pedal changes. Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), *subito.* (suddenly), and *cres.* (crescendo). Some measures are marked with a "4" above the staff, indicating a fourth finger. A dashed line with the number "8" above it spans across several measures in the first, third, and fifth systems, likely indicating an 8-measure phrase or a specific rhythmic pattern. The notation includes various accidentals, including naturals and flats, and some measures feature triplets or other rhythmic groupings.

The systems are as follows:

- System 1:** Starts with *ff*. Features complex chords and arpeggios. Pedaling instructions are present throughout.
- System 2:** Continues the complex texture. Includes dynamic markings *f*, *mf*, and *ff*.
- System 3:** Features a *sf* marking. Includes a dashed line with "8" above it.
- System 4:** Includes the marking *subito.* and *cres.*. The texture remains dense with complex chords.
- System 5:** Ends with *cres.* and *ff*. Includes a dashed line with "8" above it.

8

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ben rhythm.

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

CFEN.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melody with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and a 'Ped.' (pedal) marking. The piano accompaniment is in bass clef, featuring a simple harmonic accompaniment with 'Ped.' and '*' markings. The second system continues the vocal and piano parts. The vocal line includes more complex rhythmic patterns and fingerings. The piano accompaniment includes a section with a treble clef and a key signature change to two flats (B-flat and E-flat), marked with 'Ped.' and '*'.

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The music features various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*).

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The music features various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*).

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The music features various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*). The word *rapido.* is written above the bottom staff.

First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Bass staff has a *Ped.* marking. The system contains four measures with various chords and melodic lines. There are asterisks (*) between measures 2 and 3, and 3 and 4.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. There are asterisks (*) between measures 2 and 3, and 3 and 4.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. There are asterisks (*) between measures 2 and 3, and 3 and 4.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. Above the first measure is the marking *rit - - - - - ard.* There are asterisks (*) between measures 2 and 3, and 3 and 4.

mf *Brilliant.* *a tempo.* *slmll.*

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

First system of musical notation, measures 1-3. The system consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, including triplets. The middle staff is a bass line with chords and single notes. The bottom staff is a complex texture with many sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. A 'ff' (fortissimo) dynamic marking is present in the bottom staff.

Second system of musical notation, measures 4-6. The system consists of three staves. The top staff continues the melodic line. The middle staff has chords and single notes. The bottom staff has a complex texture with many sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. A 'ff' (fortissimo) dynamic marking is present in the bottom staff.

Third system of musical notation, measures 7-9. The system consists of three staves. The top staff continues the melodic line. The middle staff has chords and single notes. The bottom staff has a complex texture with many sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. A 'ff' (fortissimo) dynamic marking is present in the bottom staff. The word *rapido.* is written above the bottom staff in measure 7.

p subito. *cres.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8. *cres.* *f* *ff*

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

8. *sempre ff* *ff* *ff*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. *

8. *p* *ff* *p* *f*

Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Ad subito.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8.....

cren. *f* *ff*

Ped. Ped. Ped. Ped. Ped. (*) Ped. (*) Ped. (*) Ped.

8.....

sempre f

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

8.....

mf *ff*

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

First system of the musical score. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a series of chords and single notes, with dynamic markings *mf*, *f*, and *ff*. Pedal points are indicated by 'Ped.' with a star symbol below the bass line. A dashed line with the number '8' above it spans the first two measures.

Second system of the musical score. It continues the grand staff notation. The right hand features a *Martellato* (hammered) texture with rapid sixteenth-note passages. The left hand has a steady bass line. Dynamic markings include *ff*. Pedal points are marked with 'Ped.' and star symbols.

Third system of the musical score. The right hand continues with rapid sixteenth-note patterns. The left hand has a more active bass line with some triplets. Dynamic markings include *ff*. Pedal points are marked with 'Ped.' and star symbols.

Fourth system of the musical score. It concludes the piece with a final chord. The right hand has a series of chords, and the left hand has a steady bass line. Dynamic markings include *ff* and *f*. Pedal points are marked with 'Ped.' and star symbols. A dashed line with the number '8' above it spans the first two measures. At the bottom, there is a tempo marking '120 - 11'.

CANZONETTA.

F. Mendelssohn.

Allegretto con moto. 120.

Secondo.

The musical score is written for piano and organ. The piano part is in the left hand, and the organ part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The organ part includes a 'Ped.' (pedal) section at the end.

Dynamics: *p*, *pp*, *f*, *cres.*, *f*.

Ped. Ped.

* P * P * P * P * P * P * P * P

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1371-6

CANZONETTA.

F. Mendelssohn.

Allegretto con moto. $\text{♩} = 120$

Primo

p *mf* *f* *mf* *cres.* *f*

Ped. *♯ Ped.* *♯ Ped.* *♯ Ped.* *♯ Ped.* *♯ Ped.*

♯ Ped. *♯ Ped.* *♯ Ped.* *♯ Ped.*

N.B. The small notes are ad lib.

Secondo.

L'Espresso

Maurice Strakosky

G Major (F#)

6/8

Ped. *cres.*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of five measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The score includes fingerings (1-5) and articulation marks (accents, slurs).

3
2
p
cres.
f
Ped. Ped. Ped. Ped.

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a forte (f) dynamic. The vocal melody is marked with a piano (p) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The piano introduction is marked with a forte (f) dynamic. The vocal melody is marked with a piano (p) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a variety of musical notation, including notes, rests, and dynamic markings.

2.

1 4 2

4

2 4

2 4

4

5

pp p p f

eres.

p*

cres.

f

f p f p f p f p f p f p

1. 2.

f

Secondo.

f

Secondo.

6

Tempo I.

pp staccato.

Primo.

ritard.

a tempo.

Primo.

pp

Tempo I.

pp staccato.

ritard. *a tempo*

La Fille du Regiment

(Donizetti.)

Carl Sidus Op. 124.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 160.

The musical score is written for piano and consists of four systems. Each system contains a treble and bass staff. The first system starts with a piano (p) dynamic and includes fingerings (1-5) and slurs. The second system includes a 'C.F.E.S.' marking. The third and fourth systems continue the melodic and harmonic development with various fingerings and slurs. Pedal points are indicated by 'Ped.' with a star symbol at the end of each system. The final system ends with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Second system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Third system of musical notation. Treble and bass staves. Dynamics: *cres.*, *do*, *piu cres.*, *rit.*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Fourth system of musical notation. Treble and bass staves. Dynamics: *a tempo.*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*. Pedal markings: Ped. ♪. Fingerings: 1, 2, 3, 4, 5. Time signature: 2nd time 4/4.

Moderato ♩ = 126

First system of musical notation, measures 1-5. Treble and bass staves with chords and fingerings.

Second system of musical notation, measures 6-10. Treble and bass staves with chords and fingerings.

Third system of musical notation, measures 11-15. Treble and bass staves with chords and fingerings.

Fourth system of musical notation, measures 16-20. Treble and bass staves with chords and fingerings.

Fifth system of musical notation, measures 21-25. Treble and bass staves with chords and fingerings.

Sixth system of musical notation, measures 26-30. Treble and bass staves with chords and fingerings.

THE MERRY POSTILION.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Vivo. ♩ = 100.

The musical score is written for piano in 6/8 time. It begins with a treble staff and a bass staff. The tempo is marked 'Vivo' with a quarter note equal to 100 beats per minute. The piece is characterized by a lively melody in the treble and a steady eighth-note accompaniment in the bass. The score includes various fingerings (numbers 1-5) and articulations (arrows pointing to notes to be struck from the wrist). A repeat sign with first and second endings appears in the second system. The piece concludes with a final cadence in the fifth system.

1667.3

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WARBLINGS AT MORN.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto $\text{♩} = 80$.

(Key of G)

(Key of D)

N.B.

N.B. When the note E is sharpened the white key F is struck, it being a half step higher than E.

1670.3

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WHENEER I SEE THOSE SMILING EYES.

3

Words by Thomas Moore.

WENN ICH IN DIESE AUGEN SCHAU.

Louis Conrath.

Moderato ♩ = 88.

Wenn ich in die - se Au - - gen schau So
 Whene'er I see those smil - ing eyes So

son - nen - freuden - voll,.... Als ob nicht Wol - ke trüb und rauh Sie
 full of joy and light, As if no clouds could ev - er rise To

je ver - dunkeln soll,.... Ich seufzend frag, wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its

licht, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt!
 ray,.... And that light heart so joy - ous now, Al - most forget 'twas gay.

1390-3

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Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

Lie - be lässt statt mild em Schein Bald Glut bald Eis im Herz zu - rück. Scheint
 love that leaves where -'er it lights A chill'd or burn - ing heart be hind, While

Ju - gend weiss wie fri - scher Schnee Ehi sie von Kummer's Thrä - nen leucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

nim - mer hell wie ein - stens leucht, Wie einstens, ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

1390-3

Wenn ich in die - se Au - genschau So son - nen - freu - den.

When e'er I see those smil - ing eyes So full of joy and

r.h. *l.h.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

voll, Als ob nicht Wol - ke trüb und rauh Sie je ver dun - keln soll Ich

light, As if no clouds could ev - er rise To dim a heavn so bright I

l.h. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *P* *P* *Ped.*

seufzend frag; wie bald der Glanz Durch Kummer nicht er - lischt; Wie bald der Freu - de

sigh to think how soon that brow, In grief may lose its ray, And that light heart so

r.h. *l.h.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Blüthenkranz Vom Her - zen weg - ge - wischt, Vom Her - zen weg - ge - wischt.

joyous now Al - most for - get 'twas gay, Al - most for - get 'twas gay.

l.h. *r.h.* *l.h.* *r.h.* *l.h.* *rif.* *r.h.* *l.h.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

TOUCH.

A good touch is the essence of artistic piano playing, without it the piano is little better than a music box. Nine tenths of piano players look upon a good touch as an inborn gift possessed by but few out of every hundred players; this, however, is a deplorable mistake. The experience of the author, who has been a teacher for over forty years, has proven that every pupil can acquire a good and beautiful touch if he observes the rules governing touch, which are

presented under their proper headings throughout the book. Too much care cannot be bestowed upon these rules governing touch, if a good, free and beautiful tone is to be obtained. It is a great mistake to suppose that the piano has in itself a perfectly finished tone. Of all instruments it is perhaps the one whose tone can be modified the most. A perfect touch is therefore necessary to do full justice to the compositions of the masters.

QUESTIONS FOR REVIEW.

Question.—What is the essence of artistic piano playing?
Answer.—A good touch.

Question.—Can any one acquire a good touch?
Answer.—Yes, if the rules laid down in this method are heeded.

TECHNIQUE.

In piano playing, technique is the all important factor; its acquisition, like the strength of the athlete, must be by degrees, now a little, then a little more, any overstraining proving as disastrous to the fingers of the player as it does to the muscles of the athlete. The advice then, to the beginner, is to practice slowly with a natural, easy touch; to use no force in striking a key and to strain no muscle in lifting the finger. The gaining of strength and the development of muscle must be gradual. This manner of practice will result

in a perfect control of the fingers and a consequent ability to color tone that will amply repay the student. Many things which seem of minor importance to beginners, such as the position of the finger, its manner of being lifted, its proper striking of the key, and exercises (apparently for no other purpose than to try the patience of the student) prove in the end the very means by which the artist has been enabled to produce his remarkable result.

THE WRIST ATTACK.

ITS IMPORTANCE.

The importance of a correct wrist attack will be obvious when it is stated that the success of artistic piano playing depends entirely upon it.

HOW TO MAKE IT.

We will first describe the position the hand and the fingers must assume preparatory to making the wrist attack. This position must be retained while making the wrist attack.

Hold the hand so as to form a hollow, half circle from wrist to finger tips.

The fingers must form a quarter circle from the knuckle joints to the tips.



The thumb (first finger) which is the most important digit, must also form the quarter circle, and must always retain it, unless the hand is to strike extended chords which demand, of course, to some extent, the straightening of the joints of the thumb.

We now proceed to the Wrist Attack itself.

There are two kinds of wrist attack, one, purely from the wrist, the other, from the wrist and elbow joint.

The first is made without any assistance from the elbow joint, that is, the arm remains motionless and the hand is lifted and dropped from the wrist. In this manner of attack, from the

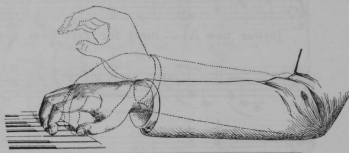
time the hand moves from the keys until it returns, the wrist is the only source of motion.

The other attack is that made by the combined motion of the wrist and elbow joint.

In making either of these attacks, the hand must virtually be as if hung by a thread from the wrist, that is, its movements upward and downward, must be without a particle of stiffness in the muscles. If one were to take hold of the arm of a pupil and shake it so that the hand would flap up and down at the wrist, one would have a good idea of the action of the hand and the looseness which must be maintained in the wrist in making the wrist attack.

In order that the pupil may have a practical lesson in making the wrist attack with the combined wrist and elbow motion, let him lay the hand upon the keyboard as shown in cut 1—normal position, and lift the forearm slowly from the

No. 1.



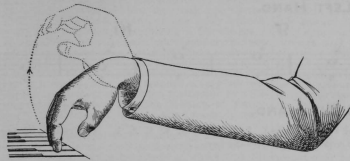
elbow joint. As it is being lifted up, the tips of the fingers (if the wrist muscles are being held perfectly loose) will slide along the keys towards the body.

When the hand assumes the position shown in cut 2, the forearm must remain almost stationary and the wrist muscles

THE WRIST ATTACK.—Continued.

be called into use to lift the hand slowly to the position shown in cut 3. Then the hand must return to the keys without any stop, and in the same manner in which it was lifted. Let the forearm fall first, then the hand, which will bring the tips of

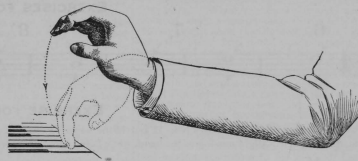
No. 2.



the fingers upon the keys, and into the same position they held at the start.

The wrist and elbow joint motion may be practiced anywhere: at the table, on the knees, while walking, etc., etc.

No. 3.



QUESTIONS FOR REVIEW.

Question.—Upon what does artistic piano forte playing depend?

Answer.—Upon a correct wrist and elbow joint attack.

Question.—How should the hand and fingers be held preparatory to making the wrist and elbow joint attack?

Answer.—The hand should be held so as to form a hollow—half circle. The fingers from the knuckle joints to the tips, should form a quarter circle.

Question.—How should the thumb (first finger) be held?

Answer.—It should form a quarter circle at all times except when extended chords or intervals demand the straightening of the thumb as to be struck.

Question.—How many kinds of wrist attack are there?

Answer.—Two; one purely from the wrist, the other from the wrist and elbow joint combined.

Question.—Must the muscles of the wrist be held loosely or stiffly while making these wrist attacks?

Answer.—They must be held very loosely. No stiffening of the muscles must be permitted; they should at all times be perfectly relaxed.

Question.—Explain the wrist attack as made from the wrist alone.

Answer.—The wrist attack is made without any assistance from the elbow joint, the arm remaining motionless and the hand being lifted and dropped from the wrist.

Question.—Now explain the manner of making the combined wrist and elbow joint attack and give an illustration of it.

Answer.—In making the combined wrist and elbow joint attack, the forearm is to be lifted from the elbow joint. When this is done carefully and the wrist muscles are held very limp, the tips of the fingers will slide along the keys. When the fingers assume a slanting position (see cut No. 2) the forearm is to remain nearly stationary; the hand is raised by the aid of the wrist muscles, the tips of the fingers being lifted above the forearm (see cut No. 3). This having been done, the hand is to be dropped again upon the keys—dropping first the forearm from the elbow joint and then the hand from the wrist. The fingers will then be in the same position upon the keys as at the start.

Question.—May the wrist attack be practiced otherwise than at the piano forte?

Answer.—Yes—at the table, on the knees, while walking, etc., etc.

EXERCISES FOR ACQUIRING THE WRIST AND ELBOW JOINT ATTACK.

In order to give undivided attention to the acquisition of the wrist and elbow joint attack, which is the special object of these exercises, strict time need not be kept.

When a graceful wrist and elbow joint attack has been mastered, let the exercises in strict time, at first slowly, counting aloud until the time is fully impressed upon the mind. When the time is thoroughly understood, counting aloud can be dispensed with and the speed increased a little.

The pupil is cautioned against any contraction or stiffening of the muscles in making the wrist and elbow joint attack, for, as previously stated, a perfectly loose wrist and elbow joint are the chief requisites of a good attack.

In playing these exercises the hand is to be lifted on the fourth quarter, not later, so as to allow ample time for a slow and graceful attack on the first count of the next note.

When the second, third and fourth fingers have been exercised and the pupil can strike the key properly and with ease, then practice the fifth finger and the first finger (the thumb).

The striking of the key with the fifth and first fingers is very difficult, as there is no weight on the one side of the first finger (thumb) or of the fifth finger to counterpoise the weight of the hand on the other side. Very careful and ample practice, therefore, must be given these two fingers.

Special care must be taken in striking single notes from the wrist and elbow joint, not to let the unemployed fingers rest on the keys.

In striking the key the tip of the finger and not the ball of the finger must come in contact with the key.



Correct Method.

Bad Method.

Following the example of all good pianists, the finger nails must be kept short. This will prevent any clicking of the finger nails in striking the keys.

CAUTION.—When the finger has reached the key do not allow any depression of the wrist; it must assume the normal position shown in cut I, page II.

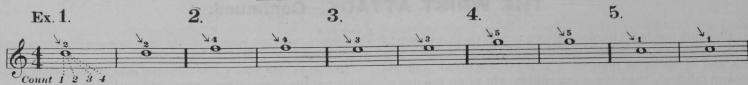
Each finger is to be exercised until the proper motion of the wrist and elbow joint is well understood. This means that each exercise must be repeated numberless times.

THE ARROW.

The arrow → is used throughout this work, to show which notes or chords are to be struck from the wrist or wrist and elbow joint.

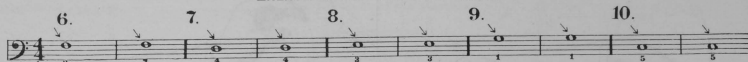
Arrows pointing to the right → signify that the attack is to be made from the wrist and elbow joint. If pointing to the left ← the attack is to be made from the wrist alone.

EXERCISES FOR THE RIGHT HAND.



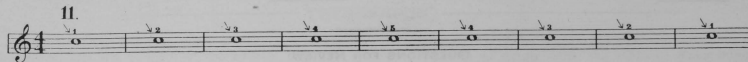
Repeat each Exercise (every two measures) at least twenty times.

EXERCISES FOR THE LEFT HAND.

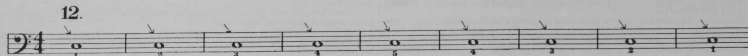


EXERCISE FOR THE RIGHT HAND.

It will be observed that in exercises Nos. 11 and 12 the fingering changes upon the same key as follows: 1, 2, 3, 4, 5, 4, 3, 2, 1. This change of fingering demands of course a slight moving of the hand, while being lifted, in order to bring the required finger over the key.



EXERCISE FOR THE LEFT HAND.



THE LEGATO TOUCH.

By Legato is meant the keeping down of each key, after it has been struck, during the full time value of the note and until the following key has been struck. It is like walking, both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot, the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

The explanation given in many instruction books that legato playing is not unlike the meeting of two buckets in a well is entirely wrong. If, in lifting one finger and putting down the

other, the fingers met off the keys, the tone would be broken. To preserve an unbroken tone from one key to the other, the fingers must meet on the keys, and not, like buckets in a well, on the way.

In the practice of the legato touch, the pupil must look carefully to three things:

- 1st. The position of the finger.
- 2d. The lifting of the finger.
- 3d. The holding down of the key.

QUESTIONS FOR REVIEW.

Question.—What is meant by legato touch?

Answer.—The keeping down of a key after it has been struck and until the next key has been struck, connecting the tones smoothly and without a break.

Question.—What illustration has been given to explain it correctly.

Answer.—It has been compared to walking, both feet never being off the floor at the same time.

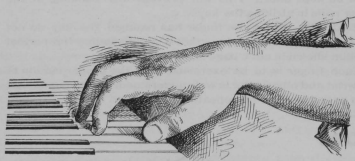
Question.—What three things must be heeded carefully in practicing the legato touch?

Answer.—1st. The position of the fingers. 2nd. The lifting of the fingers at the proper time. 3rd. The holding down of the key during the full time value of a note.

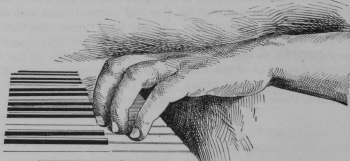
THE POSITION AND THE LIFTING OF THE FINGERS.

The finger must always be in a rounded position, no matter whether raised or on the key. (See cuts, 1, 2, 3, 4.)

No. 1.



No. 2.



Photographs of the hands of MISS ADELAIDE LOUISE KUNKEL, niece of the Author.

THE ORGAN.

At the recent distribution of Fellowship diplomas at the Royal College of Organists, Mr. Cummings said that it behooved them to be diligent to make a general cultivation of all their mental powers. A man might saturate himself with music, and yet remain but a lapsed professor. This he said to be a discreditable truth. They knew that the mind, like the body, needed a varied diet, and if they confined themselves to beefsteaks, which would be equivalent to the organist's knowledge of the instrument, they were themselves compelled before the end of the year to call in the aid of the most skilled physician obtainable. The reasonable organist, therefore, must care for the body, and so it should be for the mind. He cared not what subject they took up, whether history, architecture, poetry, or any other branch. He knew they would find it profitable to know any or all of these subjects must conduce to their advantage as musicians. It might seem a paradox, as they were so, to say that they should know more than a man what he was in his profession, and to advise him in it enormously. He recalled a very interesting lecture given at the London Institution by a distinguished professor on "The Mission of Tennyson." Unfortunately, he was not present himself, but he read a long account of the lecture, which must have been extremely good, and of great service to those who took stock of what the lecturer said. Mr. Cummings here read an extract of the report of the lecture, which he had cut out of the Times papers, wherein the speaker, Mr. Little said: "There seems to prevail at present a superstition that poetry has nothing to do with the moulding of the character of men, and that it is immaterial to their philosophy, their religion, or their passions. This is a profound error. Poetry is an incomparable instrument of education, and the most effective of the term. It is the most effective means of moral persuasion, and this the poets have always felt." When he read this—being a great lover of Tennyson—he struck him with his finger, and said to the lecturer, Mr. Little claimed all this for poetry, and yet he, the speaker, called to mind one of the poems of Tennyson, in which he was talking of singing, in which this line occurred: "Oh! dying words, can music make you live?" which meant that whatever Tennyson thought of the educational power of poetry, he considered it best to leave it to the organist when associated with music. This brought him, the speaker, to the thought that they, as musicians, should not try to impose on the organist the duty of educating people in the world. Only the day before he had read a meek at musicians in which they were taunted with only thinking of the playing and not of the performance. Of course, the organist, to which he could only be effectually repudiated by showing people that they were mistaken in their notions, that as a musician, he was not only a man, but an educated man, and just as powerful a factor in the civilization of our nation as the professor of any other calling. He was glad to hear that the organists of diplomas two men who, despite the fact that they already held important positions as organists, yet thought it advantageous to possess the certificates of the College. This spoke to him, not only for the Institution itself, but also for the high-mindedness of those who came to the College to be examined. In connection with this, he said that he would ask them not to overlook the important mission which devolved upon organists in that respect. The organ might be made an instrument of teaching, of lifting their thoughts and carrying their voices and prayers up to Heaven. On the other hand, it might, and occasionally was, made an instrument of torture, and there were those who, by the use of the organ, as if he were under the hand of the Indian, being scalped. This ought not to be, and if church organists should only bear in mind what he had said about education, they would recognize the fact that, instead of being made an obtrusive monster, the organ could render the most glorious and effective aid in praise of the Creator. Then, if the organist who sought the concert room and the music hall, and other places in which organs were found—in the most of their corporate life—were to be made to secure an organ for their Guildhall now a-days—and here again the organ was to be made to not to attempt to make the organ a means of playing, and the pupils to introduce certain forms and figures, scoring, certain arpeggios, and so on, which could never produce a good effect on the organ. They must not forget that the organ, though it is a musical instrument, is capable of, and in calling upon it for similar effects they were both jeopardizing their own reputations and doing violence to the instrument. Again, there were others taking their diplomas that morning, whose task it would be to teach, and there would urge to remember that the first thing an organist needed, and the first thing needed, was a good technique. Thanks to the great improvements effected in its mechanism, the organ has, at last, become a player, and is now a very different in touch from what it used to be. Still there was a certain tendency on the part of some organists, and certainly on the part of a good many

students, to imagine that they could acquire all the requisite technical skill on the organ by confining themselves to that instrument itself. This was a great mistake. They must first get up their technique, and then they could be of any use. There were many young people, and even others of more advanced years, who, thanks to the multitudinous stops and mechanical arrangements the organ was now provided with, were quite content with a voice of semitone sound. In their case, of course, it was safe to say that they would never achieve any technical skill on the organ, if they attained to the age of Methuselah. Organists should impress upon their pupils the necessity of acquiring a thorough technique, which they ventured to explore the mysteries and beauties of the organ, and the organist should try to gratulate them most heartily on having obtained this reward for undoubted good hard work. He felt that the organist, trying as they had passed through, and the difficult task they had accomplished, a task so very different from what the organist might imagine. Many people, doubtless, would think that a little "licking of the ivories" and a certain amount of pedalling triumphantly carried them over every difficulty. This was far from being the case. The diploma of the organist, which he received represented a tremendous amount of stiff mental labor. He hoped that as the years went by the organist, if they were conferred upon them would continue to bear good fruit, and that the organist would ever remind them of their obligation to be loyal to the College, and to the high standard it had set them.

KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be the standard method for all pupils appreciating the most modern method of piano technique.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced great masters as Kautskien, Palewsky, Y. Y. Bielou, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a new and original view of the ground, starts with the simplest studies; explains everything as it goes, piano progress, and, while maintaining the interest, develops a fine technique and lays a foundation for the latest advances of piano playing.

Its valuable features:

The studies and pieces throughout the best are of the kind that inspire the student with the best of the art. They are fingered according to modern researches as exemplified by such masters as Hans von Bülow, Carl Kildworth, Franz Liszt, Carl Tausig, etc., and are arranged with full explanation of terms, kinds, signs, etc., as they occur.

The wrist attack and the perfect legato, the two great secrets in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master.

It is a thorough and systematic knowledge of piano playing, with a new and original conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

SPOILED THE PARTY.

"You weren't at the Joneses," said the girl with the brown cape.

"No, I wasn't, and I'm awfully sorry. You see, I was away from home, but you know that."

"Well, you ought to be precious glad that you weren't."

"What was the matter? I always thought everybody had a good time when they went to the Joneses, for I believe—"

"It was the dullist thing I ever saw. You know, it was a party of the sort that you don't want."

"Yes; everybody was to get in groups and talk about things. Now, for my part, I like to be alone."

"We just sat and talked about each other all the evening, and everybody went home feeling uncomfortable."

"Why, why? Why, what was the matter? Did anything happen?"

"I am not sure whether to say yes or no. You see, it was this way: The pianist didn't come, and we were waiting for everybody there who was to play, and so, of course, we couldn't talk, and we all sat there feeling bored until it was time to go."—*St. Louis Free Goods Reporter.*

BEETHOVEN AS A CONDUCTOR.

Spoeh had been remarking upon Beethoven's extraordinary method of conducting, in which he used the strongest possible physical means. This happened at Beethoven's last concert at the Theatre an der Wien in 1808. He was playing a new piano-forte concerto of his own, but at the beginning of the first *forte* movement, when the piano-forte began jumping up, began to conduct in his usual style. At the first *forte* movement he flung out both his arms so violently to the right and left, that the piano-forte audience naturally laughed, and Beethoven stopped the band and began again. Seyfried now gave the candles in the orchestra to two choir-boys, one of whom incautiously drew close to Beethoven's forte part. "When the *forte* movement arrived, he received such a smart slap in the face from Beethoven's right arm, that he fell back with a roar; the other boy, more cautious than his companion, had been anxiously following Beethoven's every movement, and by suddenly stopping escaped the blow. If the audience had laughed before, they now burst [sic] into a truly Baccalaurean roar." This thrust Beethoven into a rage, and the first *allegro* of the concerto was quite lost. At another concert of the same period, Beethoven's deafness prevented him from hearing the piano passages; and, having probably forgotten the directions of the piano passages in advance of his orchestra. The consequence was, that having, according to his method, disappeared under his desk to indicate a *p*, he rose gradually, and finally fell back in the most humiliating manner, not come, and then stared round in horrified amazement until he heard it. Fortunately, this took place only at a rehearsal. Another time, while conducting at a concert in 1819 (given by the Swedish poet Aftersworn, who "perceived by a decided though brief confusion in the line, and by the omission by the performer in the execution of a *piano*, that he could hear nothing, for both mistakes escaped him. He stood as if on a distant island, directing his arms as if he were deaf, and in the most strange movements. For instance, Beethoven indicates a *pp* by gently kneeling down and stretching forth his arms, as if he were deaf, and in the most like an elastic bow set free, seems to rise with unusual height, and spreads both arms widely out; and between the two extremes he constantly oscillates."

To attain perfection in singing, says Mme. Patti, one should begin at an early age, and it is most important that the singer should be a woman. Above all, she should be thoroughly and correctly grounded in the rudiments of the art. This can be done only by the study of the vocal exercises. Bad habits and mannerisms of vocalization acquired at the outset can never be overcome. The vocal aspirant's voice should be judiciously developed and—particularly to be heard—should be developed by suitable vocal exercises. That done, she should render herself familiar with the great masters' works by industriously studying them herself; by diligently seeking for the composer's meaning, singing every doubtful passage over and over in every key, and in every position, and which is most in harmony with the true spirit of the composition. Those who wish to be great singers must practice untiringly. Having developed a voice, the next thing is to preserve it. Nothing will wear it out quicker than excessive use. Three times a week, at most, if the singer is in perfect health, is as often as the voice should be used. The singer should keep long the pristine freshness, sweetness, and power of voice. Nervousness, trouble and worry are great foes to singing-voice. A pupil should, therefore, have abundance of sleep. He should not over-excite, and hence must rise late. Insufficient sleep soon injures the nervous system, and through it the voice. Before going on the stage, the singer should practice to gargle one's throat with some soothing, mildly astringent lotion.

The hundred anniversary of the Austrian national hymn was celebrated in Vienna on Jan. 28th. A hundred years ago Haydn handed the hymn to Count Saurau, president of the administration in Vienna, and the hymn was sung in the city hall, and publicly as the national hymn. Two weeks later, on the birthday of the Emperor Francis, the hymn was sung in the Imperial Palace, and the Emperor, the composer received a portrait of the Emperor, and a money gift. The original manuscript and score were lost for a long time, but were found in 1842 in the Royal Library in Vienna.

Handel's organ, given by the composer to the London Foundling Hospital in 1750, is being renovated. Handel played on it himself at the dedication, when the church was so great that gentlemen were requested to stand without their swords and ladies without their hoops."

The original manuscript of Rossini's "William Tell," bound in four volumes, was sold in Paris recently for 4700 francs (\$640).

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